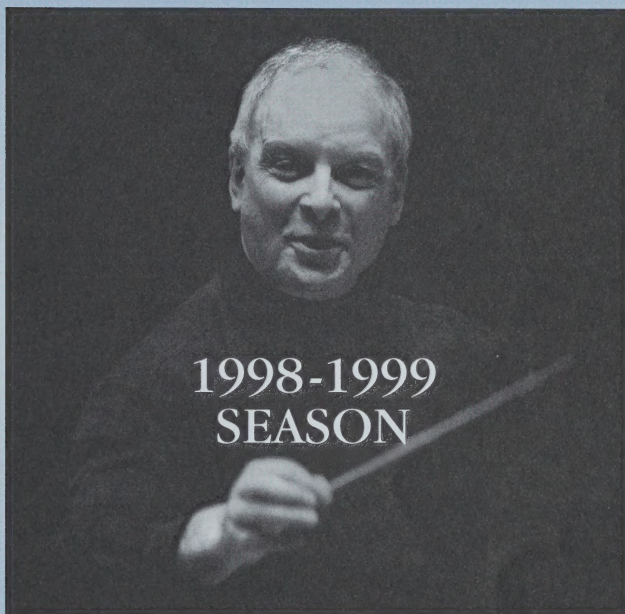


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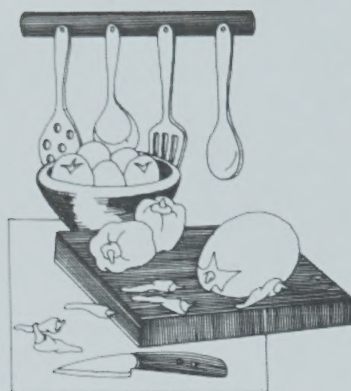
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Christopher Hogwood
CONDUCTOR

Handel & Haydn Society
Orchestra and Chorus

APRIL 30, MAY 1-2, 1999

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Handel & Haydn Society
Handel Festival Weekend
April 30-May 2, 1999
New England Conservatory's Jordan Hall, Boston

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Handel & Haydn Society
Christopher Hogwood, Artistic Director
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ONE HUNDRED EIGHTY-FOURTH SEASON, 1998-1999

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Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor
1998-1999 Season

Friday, April 30, 1999 at 8:00 p.m.
New England Conservatory's Jordan Hall

Christopher Hogwood, Conductor

Catherine Turocy and Carlos Fittante:
Members of The New York Baroque Dance Company

George Frideric Handel
[1685-1759]

Concerto Grosso in G Major, Op. 3, No. 3, HWV 314
Largo e staccato—Allegro—Adagio—Allegro

Fugue No. 1 in G minor, HWV 605
Fugue No. 5 in A minor, HWV 609
Air in G Major, "O the pleasure of the plains," HWV 474
JOHN FINNEY, ORGAN

Water Music Chamber Suite, HWV 348-350
Air—Meneut—Boree—Hornpipe—Menuet II—
Country Dance—Air Lentement—Boree II—Coro
CATHERINE TUROCY AND CARLOS FITTANTE

—Intermission—

Chandos Anthem No. 10, "The Lord is My Light," HWV 255
JANICE GIAMPA, SOPRANO
GERALD GRAY, TENOR I
MARK SPRINKLE, TENOR II

MUSIC FROM HANDEL'S FIRST DECADE IN LONDON

Donald Burrows

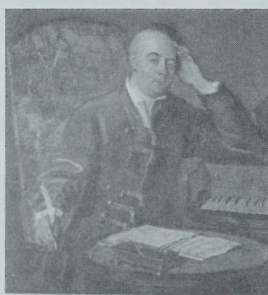
Between the closure of the opera company at the King's Theatre, Haymarket, in June of 1717 and the formation of a new company (the Royal Academy of Music) two years later, Handel spent much of his time writing and performing music for James Brydges, Earl of Carnarvon and subsequently Duke of Chandos. Brydges was at this time developing his estate at Cannons near Edgware, about ten miles northwest of central London. He had paid for the rebuilding of the local parish church of St. Lawrence, which was reconstructed (and eventually entirely decorated) in a sumptuous Baroque style. Its layout included an area for musicians at the east end and a gallery for Brydges's family at the other end. For a period in 1717-18, when Brydges employed a substantial chamber ensemble of singers and players, Handel adorned the services of the church with a series of anthems and canticles. "The Lord is My Light" is one of the later anthems of the series, composed in 1718, and calls for a four-part vocal ensemble; the original singers also sang the solo movements. In musical quality it is one of the best of the series, with particularly attractive solo movements (one with an orchestral accompaniment colored by recorders) and an engaging series of picturesque ensemble movements depicting the contrasting fates of the righteous and the heathen.

Handel's *Concerti Grossi* Op. 3 were published in 1734. There are six concertos in the set, which was probably a pirated collection assembled by the publisher John Walsh from various sources and including much music that had been composed by Handel during his first decade in London. The third concerto of the set seems to have been assembled by the publisher, though from genuine Handelian music of the "Cannons" period. The first two movements are the overture from the anthem "My song shall be always" (HWV 252), though the musical material of the Allegro section also has a longer history from Handel's previous works, including the *Brookes Passion* and the *Birthday Ode for Queen Anne*

(HWV 74, composed 1713). The Adagio was the introduction to a movement ("We believe that Thou shalt come to be our Judge") from the *Te Deum* setting that Handel wrote for Cannons (HWV 281). The last movement derives from one of Handel's keyboard fugues, and the orchestral arrangement in Walsh's edition is so clumsy that it cannot have been made by Handel himself; it also introduces confusion into the music by leaving out a bar. A more "musical" arrangement was produced in 1988 for the Handel & Haydn Society's recording of the concertos, and will be performed tonight. While we may blame the publisher for making a mess of that movement, it must be admitted that the concerto as a whole works well and is one of the most attractive of the set.

Around 1716-18, Handel composed eleven fugues for keyboard, of which seven eventually went into keyboard suites that he published in 1720, and the other six were put out by Walsh in 1735 as *Six Fugues or Voluntaries for the Organ or Harpsichord*. (Walsh added "Troisième Ouvrage," indicating that this followed Handel's two published sets of keyboard suites—but causing potential confusion with the *Concertos* Op. 3). The present fugues were the first and the fifth from that set. Handel used the theme of the G minor fugue in 1739 for a chorus in the oratorio *Israel in Egypt*. The A minor fugue has an angular subject which, combined with a chromatic second theme, produces an unusually serious movement, perhaps with echoes of the repertory of German organists that Handel had known in his youth. The Air, with its pedal-points and Handel's direction "Full" (apparently an organ registration) in the autograph, is based on the music of the first chorus from *Acis and Galatea* (1717), but was probably written about 20 years later.

The early history of Handel's *Water Music* is obscure and irrecoverable since the composer's autograph is lost. However, by July of 1717 it existed in a grand form with a full orchestral



George Frideric Handel

scoring requiring trumpets and horns as well as the conventional strings and woodwind, and thus it was performed to accompany a royal water party on the River Thames. It is very likely that in some form the music had also been played for water parties in the two preceding years, and there may have been a longer pre-history to many of the movements. By the 1730s (and probably earlier) a suite of its shorter movements was in circulation, long before manuscript copies of the score were plentiful and long before the work

had been published. This suite survives in a set of part-books used by Oxford musicians, with a scoring for strings and bassoon. It is possible that this source preserves an earlier version of some movements (and even possibly of the work as a whole), which was subsequently re-orchestrated by Handel on a grander scale. Regardless, this suite provides a sequence of some of *Water Music's* most attractive (and well-known) movements, as they were played by musicians during Handel's lifetime.

NOTES ON BAROQUE DANCE

Although the forerunner of ballet, Baroque dance has its own vocabulary of movements and expressivity which is complete in itself. Among its characteristics are a relaxed foot, 90-degree turnout of the legs, ornamental hand gestures, vertical carriage of the body, close interplay between music and movement, and use of symmetrical, complex floor patterns in choreographies. The elements of this technique were common in both ballroom and theater dances.

Throughout the Baroque era, Paris was the center of the dance world, where ballets were produced, ranging in size from solo entrees to large group pieces. Casts were originally drawn from the most talented of the nobility at court, as well as from professionals trained at the Academie Royale, but after 1700 the casts became wholly professional.

The chief sources of notation are the collections of ballets published by Raoul-Auger Feuillet from 1700-1704 and Gaudrau in 1712. The notation system records the step units, floor patterns, and correlation between music and dance measures. Although a notation and description of the hand gestures exists, the dances are rarely notated with their corresponding hand gestures. Consequently, the reconstructor must choreograph these gestures into the dances. Theatrical dances which employ contrasts in dynamics and phrasing, and stylized gestures in the development of a character, call even more directly upon the reconstructor's talents, both as a choreographer and dramatist.



NOTES ON THE CHOREOGRAPHY FOR WATER MUSIC

My compositional intention is not to relay a story but rather to use each movement to portray a souvenir from the period, enveloped in a mood, a state of mind, or a situation. The ballet is set as a picnic on the bank of the Thames, as the royal barge of musicians is awaited. Each movement represents a kind of souvenir of this gallant outing, picture postcards of an English spring.

Catherine Turocy



Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor
1998-1999 Season

Saturday, May 1, 1999 at 3:00 p.m.
New England Conservatory's Jordan Hall

John Finney, Leader/Harpsichord
Pamela Murray, Soprano
Mary Westbrook-Geha, Alto
Paul Guttry, Bass

Handel and His Borrowings

Trio Sonata in B-Flat Major, Op. 5, No. 7
Larghetto—Allegro, ma non presto—Adagio-Allegro—
Gavotte: Allegro—Menuet: Andante allegro

George Frideric Handel
[1685-1759]

Cantata: La Solitudine: "L'aure grate" (1718)

George Frideric Handel

Arias:

"Wallet nicht zu laut" from *Octavia* (1705)

Reinhard Keiser
[1674-1739]

"Wann ich dich noch einst erblicke" from *Janus* (1698)

Recitative and Aria: "Mit einem schönen Ende" from *La forza della virtù* (1700)

"Fonte che stilli" from *Minerva* (1703)

Chacony (ca. 1683)

Henry Purcell
[1659-1695]

—Intermission—

Passacaille from Trio Sonata Op. 5, No. 4 (1720)

George Frideric Handel

Cantata: Mi Palpita il cor (1711)

George Frideric Handel

Arias from *Ciro* (1709)

"Cada e cadrà svèntata"

"Non è colpa del mio bene"

Tomaso Albinoni
[1671-1751]

"Cara sposa" from *Rinaldo* (1711)

George Frideric Handel

from *Acì, Galatea e Polifemo* (1708)

Recitative and Trio "Proverà lo sdegno mio"

Recitative "Ferma!"

Trio "Chi ben ama ha per oggetti fido amor"

George Frideric Handel

HANDEL AND COMPANY

Donald Burrows, Ellen T. Harris, John H. Roberts

Today's program consists entirely of music composed by Handel during his first decade in England, or closely connected with works of that period. The set of eleven "Chandos" anthems of 1717-18 is represented by our first selection, the Trio sonata in B-flat Major, Op. 5, No. 7 (1739), which includes portions of the overtures to "Let God arise" and "O sing unto the Lord." The concluding dances originated in two later operas, *Terpsichore* and the pasticcio *Oreste* (both 1734). Another early movement, an extended "Passacaille" from the opera *Radamisto* (1720), was incorporated in Op. 5, No. 4. As its title suggests, it is founded on a recurring bass line, as is Purcell's similar "Chaconny" of forty years earlier, though in Purcell the ostinato also migrates into the upper parts.

While in Italy Handel had produced a great many solo cantatas, and he continued to cultivate this genre during his first years in England. The two cantatas you will hear this afternoon are found in a Bodleian Library manuscript that once belonged to Elizabeth Legh, the first systematic collector of Handel's music. Of the fifty-five cantatas in the Legh Collection sixteen are for alto or mezzo-soprano, an unusual emphasis that presumably reflects Miss Legh's own voice and interests. Both cantatas date from about 1718: "La solitudine" was newly written at that time and is still awaiting complete publication; "Mi palpita il cor," which includes an obbligato flute, is an alto version of a cantata originally composed shortly after Handel arrived in London in 1710.

Long before coming to England Handel had developed the habit of basing his compositions on existing music by himself or other composers. One of his favorite sources was the operas of Reinhard Keiser (1674-1739), the dominant musical figure in Hamburg when Handel lived there as a young man. This afternoon's concert offers a rare chance to hear four arias by this remarkable composer, all linked to *Acis and Galatea*. The lulling triplets of "Wallet nicht zu laut" from *Octavia* (1705) found their way into many Handel arias, including Galatea's "Hush, ye pretty warbling choir." From "Wann ich dich noch einst erblicke" in *Janus* (1698) he took the

primary melodic material of "O ruddier than the cherry," transforming the basso ostinato of Keiser's poignant aria into a vocal line in Polyphemus's comic love song. The main melody of "Mit einem schönen Ende" in *La forza della virtù* (1700) is clearly recognizable in "Must I my Acis still bemoan," despite a change from duple to triple meter. Last comes "Fonte, che stilli" from *Arsinoe* (1710), apparently composed originally for the lost *Minerva* (1703). Scored for three oboes (one replaced by a violin in this performance), viola, and continuo, it depicts a flowing fountain, as does its close relative, Galatea's "Heart, the seat of soft delight."

Tomaso Albinoni (1671-1751) is known today primarily for his instrumental music, but he also wrote a large number of operas, most of them now lost. Two arias from his *Ciro* (Venice, 1709) that have recently come to light in the music library of the counts of Schönborn-Wiesentheid turn out to have served Handel as sources during his early English period. He would have heard *Ciro* in Venice, where it opened at the Teatro San Cassiano at precisely the time that his own *Agrippina* was performed at the rival Teatro San Giovanni Grisostomo. Another ostinato aria, "Cada, e cadrà svenata" (originally for tenor), provided the basis for the second movement of Op. 5, No. 7, while a second aria, "Non è colpa del mio bene," was clearly the model for the famous "Cara sposa" in *Rinaldo* (1711), which Handel once declared to be one of the two finest arias he had ever written.

Ten years before *Acis and Galatea* Handel composed an extended Italian cantata on the same subject to accompany wedding festivities at Naples in the summer of 1708. It has no significant musical connection with its English counterpart, but portions of the two were eventually combined in the dual-language *Acis* of 1732. Two extracts from the Naples work bring together our forces to complete the program. In a trio Galatea pleads with Polifemo while Acis tries to reassure her, and in the final ensemble, Acis and Galatea, reunited in the sea, join with Polifemo in praising love and constancy.



Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor
1998-1999 Season

Sunday, May 2, 1999 at 8:00 p.m.
New England Conservatory's Jordan Hall

Christopher Hogwood, conductor

Galatea, Sharon Baker
Acis, Alan Bennett
Damon, William Hite
Polyphemus, Paul Guttery

George Frideric Handel
[1685-1759]

ACIS AND GALATEA [1718]

PART the FIRST

—Intermission—

PART the SECOND

ACIS & GALATEA

Graydon Beeks

A*cis and Galatea* was the first of Handel's dramatic works in the English language, and during his lifetime one of the most frequently performed. It may have been conceived sometime between 1713 and 1717 while Handel enjoyed patronage of the young Richard Boyle, 3rd Earl of Burlington (1694-1753), in response to a series of afterpieces, termed "masques," performed at Drury Lane Theatre in London in 1715-16, all with music by German-born composer John Christopher Pepusch (1667-1752).

Acis and Galatea, sometimes referred to in early sources as "Mr. Handel's Pastoral," is based on Ovid's telling of the love of the shepherd Acis (a tenor) for the sea nymph Galatea (a soprano); the jealousy of the cyclops Polyphemus (a bass) and his subsequent murder of Acis; and Galatea's triumphant transformation of Acis into a flowing stream. Brian Trowell has suggested that it was originally conceived as a work for three singers and a small instrumental group, along the lines of the Italian serenata *Aci, Galatea e Polifemo*, which Handel had written for Naples in 1708. This version was never completed—if, indeed, composition on it was ever begun. It was revised instead for the larger musical establishment of James Brydges (1674-1744), from October 1714, Earl of Carnarvon and from April 1719, First Duke of Chandos, who had made a vast fortune through dubious means while serving as Paymaster General to Queen Anne's forces abroad during the War of Spanish Succession (1703-1713) and was rapidly spending it to rebuild and furnish his estate of Cannons in Edgware, some fifteen miles northeast of London.

Brydges' ensemble, led at various times by the composer and cellist Nicola Francesco Haym (1678-1729) and the composer, violinist, harpsichordist and antiquarian Pepusch, consisted of second- and third-rank orchestral players from London and young former choristers whose voices had recently broken, augmented by household servants with musical talent. There were also a few

boy trebles, some of whom may have been apprenticed to Pepusch. Even at its largest in 1720 the ensemble numbered no more than 24 musicians.

Handel joined this so-called "Cannons Concert" in July or August 1717, almost certainly on the introduction of Dr. John Arbuthnot, former Physician-in-Ordinary to Queen Anne, and friend of both the Earl of Burlington and James Brydges's brother the Rev. Dr. Henry Brydges. Work on the enlarged version of *Acis and Galatea* must have been undertaken the following spring, for on May 27, 1718, Sir David Dalrymple wrote to Hugh Campbell, third Earl of Loudoun:

My Dear Lord Since my last [i.e. May 24, 1718] I have been at Canons with E. of Carnarvan . . . there is a little opera now a making for his diversion whereof the Musick will not be made publick. The words are to be furnished by Mrs Pope & Gay, the musick to be composed by Hendell. It is as good as finished...

Alexander Pope and John Gay had been members of the Burlington Circle. The exact date of the first performance is unknown, but it presumably took place before Arbuthnot left for France around June 21, 1718.

In the revised version of the story, the shepherd Damon (another tenor) was added, whose dramatic function is to offer advice to Acis. The chorus almost certainly consisted of the four soloists together with another tenor—the names of the three original singers are written against

the three tenor lines of the opening chorus in the autograph score. At the last minute it was apparently decided to create a fifth character, the shepherd Coridon, to be sung by the third tenor, whose function would be to offer advice to Polyphemus. Coridon was allotted the aria "Would you gain the tender creature" which is missing from Handel's autograph score but was added to the now-lost conducting score. The text of this aria is by John Hughes, a poet with known



Acis and Galatea

connections to both Handel and Pepusch, and Trowell and Winton Dean have suggested that his contribution may have been more extensive.

James Blackley, who sang the role of Acis, and Francis Rowe, the first Damon, were probably late examples of a type of voice common in Purcell's time—the low countertenor. Although Handel notated their music in tenor clef, the tessitura of both roles is exceptionally high. Coridon was most likely sung by William Rogers, who may have come to Cannons as a treble and remained after his voice broke to serve as an Under Gentleman Usher. The original Galatea may have been Marguerita de l'Epine, soon to be Mrs. Pepusch. She sang for Handel in *Rinaldo*, *Il pastor fido* and *Radamisto*, and Galatea's music is not unlike what he wrote for her in these works. The role of Polyphemus calls for a bass with a two-octave range, and was presumably taken by a young singer like the future Chapel Royal bass William Perry or the theater singer and composer, George Vanbrugh, both of whom served at Cannons in the following years.

The original orchestra for *Acis and Galatea* probably consisted of two oboes, two recorders, four violins, two cellos, and harpsichord, with the possibility of an additional bassoon and double bass if the premiere took place in the latter part of June 1718 when these instruments rejoined the ensemble. When Handel revived the work for public performance in the 1730s he expanded both the orchestra and chorus, altered the distribution of solos, and in some cases greatly expanded the size of the work by importing additional music from his own earlier compositions. However, when he came to publish *Acis and Galatea* in score in 1743, it was essentially the original chamber version that was chosen.

In the end, questions of performers and versions are only of interest because of the quality of Handel's music. Through a string of da capo

arias, Acis is revealed to be an ardent and foolishly brave lover, while Galatea, who is equally in love, is seen to possess the dignity of a demigoddess. Damon, in his two recitatives and arias, emerges as a concerned if somewhat sententious friend, while Coridon in his single aria never reveals why he has chosen to give advice to Polyphemus—presumably from a safe distance. Polyphemus is painted as a figure at once menacing and comic; despite the incongruous “flauto all'ottava” (i.e. sopranino recorder) which accompanies his cheerful aria “O ruddier than the cherry,” the listener is never allowed to forget that he is a cruel giant, accustomed to make his meal of “infant limbs.”

The chorus also participates in the drama, anticipating its role in Handel's mature oratorios. The mood of pastoral gaiety in “O the pleasure of the Plains” sets the stage for the happy reunion of Acis and Galatea, while the tortured dissonances of “Wretched lovers!” anticipate the tragedy to come. After the death of Acis the chorus steps directly into the action, mourning his demise and then imploring the heroine to exert her divine powers and restore him to life. After she changes Acis into a fountain, the chorus joins her in rejoicing.

It is the death of Acis, however, that calls forth the strongest musical response. In the lovers' duet, “The flocks shall leave the mountain,” interrupted by the angry Polyphemus; in Acis's dying recitative and the following choral lament, “Mourn all ye Muses/weep all ye Swains;” and in Galatea's heartbroken “Must I my Acis still bemoan,” the characters move beyond the cardboard world of pastoral convention and become real. Handel shared with Mozart the ability to infuse stylized characters with life, and in *Acis and Galatea* he created a work which never fails to move the listener with its beauty and dramatic honesty.

ARTIST BIOGRAPHIES

CHRISTOPHER HOGWOOD, CONDUCTOR



One of the world's most active conductors, Christopher Hogwood is an internationally recognized pioneer in historically informed performance, presenting music on the instruments and with the performing styles of the period in which it was composed. He is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He shares with that orchestra a full schedule of performances, touring, and recording. H&H's Artistic Director since 1986, Mr. Hogwood is also Artistic Director of the National Symphony Orchestra's annual Mozart Festival in Washington D.C. and Associate Director of the Beethoven Academie in Antwerp. He is active conducting opera throughout the world and on recordings, and is a regular guest of the Opera Australia in Sydney. Mr. Hogwood performs as a harpsichordist and clavichord player and records for London Records/Decca, Philips, Chandos, and Deutsche Harmonia Mundi. He has also made his mark in the fields of television and video, and as a popular radio broadcaster. He has written a number of books, including his acclaimed biography of Handel.

JOHN FINNEY, ORGAN



John Finney is regarded as a musician of great vitality and versatility in his work with several Boston-area ensembles. Since 1987, he has been conductor of the Heritage Chorale in Framingham, and has led that chorus in performances of such major works as Mendelssohn's *Elijah* and Verdi's *Requiem*. As Director of the University Chorale of Boston College, he has led the Chorale in performances locally and throughout the world of Orff's *Carmina Burana*, Bernstein's *Chichester Psalms*, and several American premieres. He founded the Boston Early Music Festival Chorus in 1987, and has been Director of Music for the Wellesley Hills Congregational Church since 1984. Mr. Finney has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992, directing H&H's Jordan Hall performances and last year's *Messiah* at Symphony Hall. Mr. Finney is widely praised for his harpsichord and organ playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is on the faculty of The Boston Conservatory, and teaches at the Academy for Early Music in Bressanone, Italy. He has recorded for Denon, Decca, and Nonesuch.

CATHERINE TUROC, CHOREOGRAPHER



Artistic Director and co-founder of The New York Baroque Dance Company, Catherine Turoc is internationally recognized for her contribution to the revival of eighteenth-century ballet. Ms. Turoc has been commissioned to choreograph over twenty opera productions in France and the United States, including Rameau's *Les Boréades*, *Les Fêtes d'Hébé*, and *Pygmalion*, as well as Handel's *Terpsicore* and Purcell's *Dido and Aeneas*. As a stage director, she has mounted Gluck's *Orfeo* in New York City, Handel's *Ariodante* for the Spoleto Festival USA and Landi's *Il Sant'Alessio* in Los Angeles. Her ballets have been filmed for French and American television and featured at international venues, including the Chatelet in Paris and the Mostly Mozart Festival at Lincoln Center and the Kennedy Center.

SHARON BAKER, SOPRANO



Sharon Baker is internationally recognized for her stylistic musicianship and purity of tone, most notably in the interpretation of Baroque and contemporary music. Highlights from this season included Pergolesi's *Stabat Mater* in collaboration with Peter Martins and the New York City Ballet, and performances of Handel's *Triumph of Time and Truth* on tour in Germany and Rome with Aston Magna. Recent solo engagements include Monteverdi's *Vespers* with the National Arts Center Orchestra of Ottawa and Bach's *St. John Passion* with the St. Paul Chamber Orchestra. She has also performed in the premieres of the Philip Glass opera *The Fall of the House of Usher* and Robert Aldridge's *Elmer Gantry*. Ms. Baker has recorded the music of Handel on the Arabesque label and Mozart's sacred music on the Harmonia Mundi USA label, and is featured on a new Telarc release of Mozart's newly discovered *Der Stein der Weisen* with Boston Baroque.

ALAN BENNETT, LYRIC TENOR



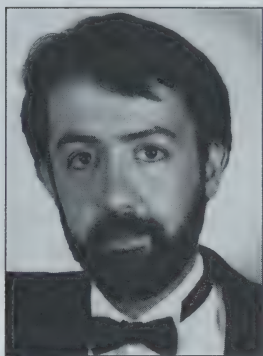
Alan Bennett has a broad repertoire spanning Medieval through contemporary music. Performances this season included concerts with the Toronto Consort, the Washington Choral Arts Society, Les Violons du Roy of Québec, and numerous Bach festivals (at Oregon, Bethlehem, and Carmel). Mr. Bennett is a member of Theatre of Voices, a vocal ensemble that performs and records vocal chamber music of all periods including the works of Arvo Pärt, with whom they often collaborate. He has received wide critical acclaim for his performances of the music of J.S. Bach, and is often sought out as an interpreter of Bach's Evangelist roles. He has recorded for Harmonia Mundi USA, Nonesuch, Telarc, and Focus Records. Mr. Bennett is a member of the voice faculty at the Indiana University School of Music in Bloomington.

WILLIAM HITE, TENOR



A frequent guest on the H&H stage, William Hite's critically acclaimed performances of Handel and Bach have led to engagements with period-instrument orchestras throughout North America including Portland Baroque, Tafelmusik in Toronto, and Philharmonia Baroque in San Francisco. Mr. Hite can be heard on the Denon recording of Mozart's Requiem with the Boston Early Music Festival Orchestra, under the direction of Andrew Parrott. He has made numerous award-winning recordings with Sequentia and the Boston Camerata on BMG and Erato. Since 1986, Mr. Hite has been a soloist at the Emmanuel Church in Boston in nationally acclaimed presentations of J.S. Bach's cantata cycle. He has performed at various music festivals in Santa Fe, Tanglewood, Aix-en-Provence, and Athens. Mr. Hite is a member of the voice faculty at Boston University.

PAUL GUTTRY, BASS



Paul Guttery enjoys a varied career including opera, oratorio, recital, and a specialization in early music. Mr. Guttery is a regular member of Emmanuel Music and has appeared as soloist with Boston Cecilia, Boston Early Music Festival, Cambridge Bach Ensemble, and Cantata Singers. He has performed internationally with Sequentia, Chanticleer, and the Boston Camerata. Recent recordings include *Saints* (music of Hildegard von Bingen) with Sequentia on BMG, *Douce Beaute* (airs de cour), and the complete *Johnny Johnson* of Kurt Weill, both on Erato Records. Highlights from this season included Collatinus in Britten's *Rape of Lucretia* with Prism Opera, and recordings of Bach cantatas and *St. John Passion* with Emmanuel Music.

MARY WESTBROOK-GEHA, MEZZO-SOPRANO



Mary Westbrook-Geha has performed to critical acclaim on both sides of the Atlantic. Her vast concert repertoire extends from Verdi's *Requiem* and Handel's *Messiah* to contemporary works such as John Harbison's *Recordare*. Opera roles include Cornelia in Peter Sellars' acclaimed staging of Handel's *Giulio Cesare*, as well as Dorabella in Mozart's *Costi fan tutte*, and Lucretia in Britten's *The Rape of Lucretia*. Ms. Westbrook-Geha appears frequently with the New England Bach Festival under the direction of Blanche Honegger Moyse and sings regularly in the weekly series of Bach cantatas at Emmanuel Church in Boston. Recordings include Bach's *Magnificat* with the Orchestra of St. Luke's on MusicMasters, and Mozart's *Requiem* with Andrew Parrott and the Boston Early Music Festival Orchestra on Arabesque.

PAMELA MURRAY, SOPRANO



Pamela Murray has appeared with many of Boston's early music organizations. Her extensive solo oratorio credits include Purcell's *The Indian Queen* with H&H, Bach's *St. Matthew Passion* and Handel's *Sampson* and *Solomon* with Emmanuel Music, as well as Bach's B-Minor Mass and Mendelssohn's *Elijah*. Ms. Murray has appeared as soloist in Handel's *Dixit Dominus* with H&H under Christopher Hogwood at Chicago's Orchestra Hall and Avery Fisher Hall in New York. She also appeared at Lincoln Center in *The Peasant Cantata* of Bach as part of the Great Performers series. In March, Ms. Murray performed the role of the Female Chorus in Britten's *The Rape of Lucretia* with Prism Opera. She is a founding member of Favella Lyrica, which has recorded for KOCH International, and is a member of the Cambridge Bach Ensemble, which has recorded on Dorian.

FESTIVAL LECTURERS & ARTISTS

Donald Burrows, Professor of Music at the Open University, is the author of a major biography of Handel and (with an American co-author) *A Catalogue of Handel's Musical Autographs*. He has also edited many of Handel's works for publication, including *Messiah*, *Belshazzar*, and the complete violin sonatas. In 1975 he conducted the first modern performances of some of Handel's music for the Chapel Royal, and in 1990 he conducted the oratorio *Theodora* at the Handel Festspiele in Halle.

John H. Roberts is Head of the Music Library and Professor of Music at the University of California, Berkeley. He has lectured and published extensively on Handel's borrowing from other composers and edited the nine-volume facsimile series *Handel Sources*, published by Garland in 1986. A member of the Editorial Board of the *Hallische Händel-Ausgabe*, he served as President of the American Handel Society from 1994 to 1997.

Graydon Beeks is Professor of Music and Director of Music Programming and Facilities at Pomona College in Claremont, California, where he has taught since 1983. He received his Ph.D. from the University of California at Berkeley with a dissertation on Handel's Chandos Anthems and *Te Deum*, and has written extensively on the musical establishment of the First Duke of Chandos. He is a past President of the American Handel Society and a member of the Editorial Board of the *Hallische Händel-Ausgabe*.

Ellen T. Harris is the Class of 1949 Professor at the Massachusetts Institute of Technology. She has published widely in the field of Handel studies and is well-known in the Boston area for her pre-concert and general lectures on music. She was recently honored for her research by election to the American Academy of Arts and Sciences.

Barbara McLean Ward has written extensively on early American artisans, on American silver and silversmithing, and has recently begun writing on the material lives of women. Her publications include *Silver in American Life*, and contributions to numerous other books and magazines. She has worked in a variety of capacities in art and history museums, and has taught at the University of Delaware and the University of New Hampshire.

Donald R. Daly is the founder of Distinctive Dining, a personal chef service that offers historical/thematic dinners. Last summer he provided the food for the Old South Meeting House's summer dinner/theater "English Onion Soup and the Seed Cake: An Evening with Benjamin Franklin," which gained national recognition. He is the author of several books and a member of the International Association of Culinary Professionals.

Nancy Kitchen is internationally recognized for her floral and event design, with a specialty in the interpretation of period arrangements. Her work includes designs for the inaugurals of Presidents Reagan and Bush, as well as President Clinton's Economic Summit. Other career highlights include the National Symphony's Mostly Mozart Festival and, for nine years, the Opening Gala for Ringling Brothers and Barnum & Bailey Circus in Madison Square Garden.

Carlos Fittante is a veteran performer with The New York Baroque Dance Company. His dancing credits include performances with the Metropolitan Opera Ballet, New American Ballet Ensemble, Coyote Dancers, Neo Labos Dance Theatre, and the ballet partnership Organek and Fittante. In addition, he has choreographed for the film and fashion industries and is currently Co-Director of the Islene Pinder Balinese American Fusion Dance Company.

H&H ORCHESTRA
Friday, April 30

VIOLIN I

Daniel Stepner, *concertmaster*
Joan & Remsen Kinne Chair
Julie Leven
Judith Eissenberg
Kinloch Earle
Anne Black

VIOLIN II

Linda Quan*
Jane Starkman
Clayton Hoener
Danielle Maddon

VIOLA

David Miller*
Laura Jeppesen
Patrick Jordan

CELLO

Myron Lutzke*
Phoebe Carrai

BASS

Michael Willens
Amelia Peabody Chair

RECORDER

Christopher Krueger*
Stephen Hammer

OBOE

Stephen Hammer*
Chair funded in part by
Dr. Michael Fisher Sandler
Marc Schachman

BASSOON

Andrew Schwartz

ORGAN/HARPSICHORD

John Finney

**principal*

H&H ORCHESTRA
Saturday, May 1

VIOLIN

Daniel Stepner, *concertmaster*
Joan & Remsen Kinne Chair
Linda Quan

VIOLA

David Miller

CELLO

Myron Lutzke

FLUTE

Christopher Krueger

RECORDER

Christopher Krueger*
Stephen Hammer

OBOE

Stephen Hammer*
Chair funded in part by
Dr. Michael Fisher Sandler
Marc Schachman

HARPSICHORD

John Finney

**principal*

H&H ORCHESTRA

Sunday, May 2

VIOLIN I

Daniel Stepner, *concertmaster*
Joan & Remsen Kinne Chair

Julie Leven
Kinloch Earle
Danielle Maddon
Jane Starkman

VIOLIN II

Linda Quan*
Clayton Hoener
Judith Eissenberg
Anne-Marie Chubet

CELLO

Myron Lutzke*
Phoebe Carrai

BASS

Michael Willens
Amelia Peabody Chair

FLUTE

Christopher Krueger*

RECORDER

Christopher Krueger
Stephen Hammer

OBOE

Stephen Hammer*
Chair funded in part by
Dr. Michael Fisher Sandler
Marc Schachman

BASSOON

Andrew Schwartz

THEORBO

Richard Kolb

HARPSICHORD

John Finney

**principal*

H&H CHORUS

Friday, April 30

John Finney, **CHORUSMASTER**

The Cabot Family Chorusmaster Chair

SOPRANO

Gail Abbey
Roberta Anderson
Janice Giampa
Sharon Kelley

ALTO

Susan Byers Paxson
Kamala Soparkar

TENOR

James DeSelms
Gerald Gray
Stuart Gray
Murray Kidd
Randy McGee
Mark Sprinkle

BASS

Jonathan Barnhart
Herman Hildebrand
Clifford Rust
Damian Savarino

Sunday, May 2

SOPRANO

Gail Abbey
Roberta Anderson
Sharon Kelley
Jillian Malin

ALTO

Katharine Emory
Susan Byers Paxson
Kamala Soparkar

TENOR

James DeSelms
Gerald Gray
Murray Kidd
Mark Sprinkle
Ryan Turner

BASS

Jonathan Barnhart
Herman Hildebrand
Damian Savarino

The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation

TEXT: FRIDAY, APRIL 30

HANDEL: Chandos Anthem No.10 "The Lord is my Light" Psalm 27

Aria (Gerald Gray, Tenor I)

The Lord is my light and my salvation; whom then shall I fear? The Lord is the strength of my life; of whom then shall I be afraid?

Chorus

Though an host of men were laid against me, yet shall my heart not be afraid; though there rose up war against me, yet I will put my trust in Him.

Aria (Mark Sprinkle, Tenor II)

One thing have I desired of the Lord, which I will require: that I may dwell in the house of the Lord all the days of my life, to behold the fair beauty of the Lord, and to visit his temple...

Chorus

I will offer in his dwelling an oblation with great gladness, I will sing and speak praises unto the Lord.

Chorus

But who is God but the Lord? or who has any strength except the Lord? The earth trembled and quak'd, the very foundation also of the hills shook, and were removed; He cast forth lightnings, and gave His thunder, and destroyed them. They are brought down and fall'n, but we are risen. O praise the Lord with me, and let us magnify His name together.

Aria (Gerald Gray, Tenor I)

The Lord is my strength and my shield, my heart has trusted in Him, and I am helped. Therefore my heart danceth for joy, and in my song will I praise Him.

Aria (Janice Giampa, Soprano)

It is the Lord that ruleth the sea, the Lord sitteth above the water flood, and the Lord remaineth a king forever.

Chorus

Sing praises unto the Lord, O ye saints of His, and give thanks unto Him for a remembrance of His holiness. I will remember thy name from one generation to another; therefore shall the people give thanks unto thee world without end, Amen.

TEXT: SUNDAY, MAY 2

HANDEL: *Acis and Galatea*

PART ONE

Sinfonia

Chorus

Oh, the pleasure of the plains!
Happy nymphs and happy swains,
Harmless, merry, free and gay,
Dance and sport the hours away.
For us the zephyr blows,
For us distills the dew,
For us unfolds the rose,
And flow'rs display their hue.
For us unfolds the rose,
And flow'rs display their hue.
For us the winters rain,
For us the summers shine,
Spring swells for us the grain,
And autumn bleeds the vine.

Accompagnato (*Galatea*)

Ye verdant plains and woody mountains,
Purling streams and bubbling fountains,
Ye painted glories of the field,
Vain are the pleasures which ye yield;
Too thin the shadow of the grove,
Too faint the gales, to cool my love.

Air (*Galatea*)

Hush, ye pretty warbling quire!
Your thrilling strains
Awake my pains,
And kindle fierce desire.
Cease your song, and take your flight,
Bring back my Acis to my sight!

Air (*Acis*)

Where shall I seek the charming fair?
Direct the way, kind genius of the mountains!
O tell me, if you saw my dear!
Seeks she the groves, or bathes in crystal fountains?

Recitative (*Damon*)

Stay, shepherd, stay!
See, how thy flocks in yonder valley stray?
What means this melancholy air?
No more thy tuneful pipe we hear.

Air (*Damon*)

Shepherd, what art thou pursuing?
Heedless running to thy ruin;
Share our joy, our pleasure share!
Leave thy passion till tomorrow,
Let the day be free from sorrow,
Free from love, and free from care!

Recitative (*Acis*)

Lo! here my love: turn, Galatea, hither turn thy eyes.
See, at thy feet the longing Acis lies!

Air (*Acis*)

Love in her eyes sits playing,
And sheds delicious death;
Love on the lips is straying,
And warbling in her breath!
Love on the breast sits panting,
And swells with soft desire;
No grace, no charm is wanting
To set the heart on fire.

Recitative (*Galatea*)

Oh! didst thou know the pains of absent love,
Acis would ne'er from Galatea rove.

Air (*Galatea*)

As when the dove
Laments her love,
All on the naked spray;
When he returns,
No more she mourns,
But loves the live-long day.
Billing, cooing,
Panting, wooing,
Melting murmurs fill the grove,
Melting murmurs, lasting love.

Duet (*Galatea, Acis*)

Happy we!
What joys I feel!
What charms I see!
Of all youths thou dearest boy!
Of all nymphs thou brightest fair!
Thou all my bliss, thou all my joy!

PART TWO

Chorus

Wretched lovers! Fate has passed
This sad decree: no joy shall last.
Wretched lovers, quit your dream!
Behold the monster Polypheme!
See what ample strides he takes!
The mountain nods, the forest shakes;
The waves run frighten'd to the shores:
Hark, how the thund'ring giant roars!

Accompagnato (*Polyphemus*)

I rage, I melt, I burn!
The feeble god has stabb'd me to the heart.
Thou trusty pine,
Prop of my godlike steps, I lay thee by!
Bring me a hundred reeds of decent growth,
To make a pipe for my capacious mouth;
In soft enchanting accents let me breathe
Sweet Galatea's beauty, and my love.

Air (*Polyphemus*)

O ruddier than the cherry,
O sweeter than the berry,
O nymph more bright
Than moonshine night,
Like kiddings blithe and merry!
Ripe as the melting cluster,
No lily has such luster;
Yet hard to tame
As raging flame,
And fierce as storms that bluster!

Recitative (*Polyphemus*)

Whither, fairest, art thou running,
Still my warm embraces shunning?

—*Galatea*

The lion calls not to his prey,
Nor bids the wolf the lambkin stay.

—*Polyphemus*

Thee, Polyphemus, great as Jove,
Calls to empire and to love,
To his palace in the rock,
To his dairy, to his flock,
To the grape of purple hue,
To the plum of glossy blue,
Wildings, which expecting stand,
Proud to be gather'd by thy hand.

—*Galatea*

Of infant limbs to make my food,
And swill full draughts of human blood!
Go monster! bid some other guest;
I loathe the host, I loathe the feast.

Air (*Polyphemus*)

Cease to beauty to be suing,
Ever whining love disdainning.
Let the brave their aims pursuing.
Still be conqu'ring, not complaining.

Air (*Damon*)

Would you gain the tender creature,
Softly, gently, kindly treat her:
Suff'ring is the lover's part.
Beauty by constraint possessing,
You enjoy but half the blessing,
Lifeless charms without the heart.

Recitative (*Acis*)

His hideous love provokes my rage:
Weak as I am, I must engage!
Inspir'd with thy victorious charms,
The god of love will lend his arms.

Air (*Acis*)

Love sounds th' alarm,
And fear is a-flying
When beauty's the prize,
What mortal fears dying?
In defense of my treasure,
I'd bleed at each vein;
Without her no pleasure,
For life is a pain.

Air (*Damon*)

Consider, fond shepherd,
How fleeting's the pleasure,
That flatters our hopes
In pursuit of the fair!
The joys that attend it,
By moments we measure,
But life is too little
To measure our care.

Recitative (*Galatea*)

Cease, O cease, thou gentle youth,
Trust my constancy and truth,
Trust my truth and pow'rs above,
The pow'rs propitious still to love!

Trio

—*Galatea/Acis*

The flocks shall leave the mountains,
The woods the turtle dove,
The nymphs forsake the fountains,
Ere I forsake my love!

—*Polyphemus*

Torture! Fury! Rage! Despair!
I cannot, cannot bear!

—*Galatea/Acis*

Not show'rs to larks so pleasing,
Not sunshine to the bee,
Not sleep to toil so easing,
As these dear smiles to me.

—*Polyphemus*

Fly, swift, thou massy ruin, fly!
Die, presumptuous Acis. Die!

Accompagnato (*Acis*)

Help, Galatea! Help, ye parent gods!
And take me dying to your deep abodes.

Chorus

Mourn, all ye muses! Weep, all ye swains!
Tune, tune your reeds to doleful strains!
Groans, cries and howlings fill the neighb'ring shore:
Ah, the gentle Acis is no more!

Chorus

—*Galatea*

Must I my Acis still bemoan
Inglorious crush'd beneath that stone?

—*Chorus*

Cease, Galatea, cease to grieve!
Bewail not whom thou canst relieve.

—*Galatea*

Must the lovely charming youth
Die for his constancy and truth?

—*Chorus*

Cease, Galatea, cease to grieve!
Bewail not whom thou canst relieve;
Call forth thy pow'r, employ thy art,
The goddess soon can heal thy smart.

—*Galatea*

Say what comfort can you find?
For dark despair o'erclouds my mind.

—*Chorus*

To kindred gods the youth return,
Through verdant plains to roll his urn.

Recitative (*Galatea*)

'Tis done: thus I exert my pow'r divine;
Be thou immortal, though thou art not mine!

Air (*Galatea*)

Heart, the seat of soft delight,
Be thou now a fountain bright!
Purple be no more thy blood,
Glide thou like a crystal flood.
Rock, thy hollow womb disclose!
The bubbling fountain, lo! it flows;
Through the plains he joys to rove,
Murm'ring still his gentle love.

Chorus

Galatea, dry thy tears,
Acis now a god appears!
See how he rears him from his bed,
See the wreath that binds his head.
Hail! thou gentle murm'ring stream,
Shepherds' pleasure, muses' theme!
Through the plains still joy to rove,
Murm'ring still thy gentle love.

ANNUAL FUND CONTRIBUTORS

The Handel & Haydn Society is grateful to the following individuals, corporations, foundations, and agencies for their generous contributions to the Annual Fund. Such ongoing support is crucial to H&H's artistic growth and financial stability. This roster acknowledges gifts received between July 1, 1997 and April 23, 1999. If you wish to make a donation to the Society or to learn more about the exclusive benefits available to Conductor's Circle members, please call Donna Huron, Director of Major Gifts, at (617) 262-1815.

CONDUCTOR'S CIRCLE

The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their deep commitment to Baroque and Classical music by donating \$1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier chorus and period-instrument orchestra and a national leader in historically informed performance.

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In March 1997, an endowment of \$150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals:

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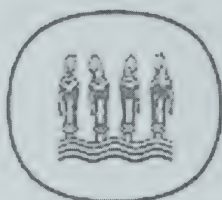
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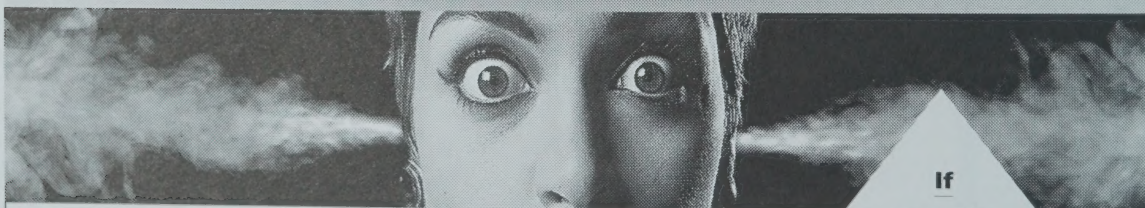
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